

THE ART INSTITUTE OF CHICAGO **Quarterly**



Detail of Scroll of Emperor and Musicians, attributed to Chou Wên-chü, (Sung Dynasty?)

*Zapata, painting by José Clemente Orozco (Mexican, 1883-1949)
The Joseph Winterbotham Collection*



Justino Fernandez, distinguished Mexican art critic, is an authority on Orozco. His books are widely known, particularly Modern Art in Mexico and Orozco, Form and Idea. Mr. Fernandez is on the faculties of both the National University of Mexico and Mexico City College. He has been an exchange professor and lecturer on Mexican art at Harvard University, Yale University, the Museum of Modern Art in New York and the University of Chicago.

OROZCO'S ZAPATA by Justino Fernandez

One of Orozco's important paintings, owned by the Art Institute of Chicago, was lent to The Renaissance Society at the University of Chicago for the first memorial exhibition, presented last April, of the late great Mexican artist. There I had the opportunity to see, enjoy and study once again the picture, entitled Zapata, which Orozco painted in 1930 in San Francisco right after he finished his magnificent mural, Prometheus, in Frary Hall at Pomona College.

In his autobiography, which has never been translated into English, the artist is explicit: "The work finished (Prometheus), I went back to San Francisco with less money in my pocket than I had when I first visited the city in 1917. It was not even sufficient to pay my way back to New York. So I set myself to paint a picture representing a Zapata coming into the house of some peasants—a picture which is now in the Art Institute of Chicago. I sold it for less than its value and went once again across the continent. I came light-hearted to Manhattan with the confidence and joy of one returning home,

a 'home' of skyscrapers, subways and art. 'Home, sweet home.'"

There exists, if it may be called so, a small sketch for the Art Institute painting, an oil on canvas formerly in the collection of Mr. MacKinley Helm and now in that of Dr. Alvar Carrillo Gil. It is relatively certain that this moving little picture (13 x 7½ inches, signed but undated) preceded the large painting done in 1930. Except for details, the whole conception is already there. In the large painting forms are better defined, stronger; also an arm was added to the kneeling figure on the left. By pointing the bayonet to Zapata's left eye in the large picture, an equivocal meaning is given to the scene, which makes comparison of the two pictures interesting by showing the creative process of the artist.

A third version of the subject (18 x 11 inches, signed but undated) also in the Carrillo Gil Collection, is in my opinion of a later date, after 1930. It keeps all the dramatic character of the other two versions but the color is clearer and more violent. Forms, although not

as forceful, derive directly from the large painting and show no appreciable changes.

Large oil paintings with subject matter drawn from the Mexican Revolution are few in the entire output of Orozco. There is a fine one entitled *Combate* (1920) in the Carrillo Gil Collection; also the *Soldaderas* (1926) owned by the Museo Nacional de Artes Plásticas, Mexico City, and one of the best is *Zapatistas* (1931) in the Museum of Modern Art, New York. These three pictures, together with the *Zapata* in the Art Institute, are the most important easel paintings by Orozco on this subject. One could add a smaller picture, *Pancho Villa* (1931) again from the Carrillo Gil Collection, and consider all of them in relation to the early murals at the Preparatory School in Mexico City and also to some of the murals at Dartmouth College. But among the canvases, *Zapata* in the Art Institute has supremacy because of its intrinsic quality and because it is the largest (78¼ x 48½ inches) produced by the artist on this subject.

At the time Orozco painted the large *Zapata* he was developing his own personal way of handling oil paint and was specially interested, it seems, in the problem of the clothed figure which appeared in many of his paintings during the thirties. But he was a master by then and an original and powerful one. The subject of the Mexican Revolution is important in the artist's production but it is by no means either the only one or that to which he dedicated most of his major works, although in his hands it lent itself beautifully to the expression of universal drama with a typically Mexican idiom. He did not glorify the event, but he expressed it always with great dignity and as a human tragedy.

The composition of *Zapata* at the Art Institute is conceived along traditional lines, characteristic of Orozco's work. There are diagonals from corner to corner in the rectangle, but it is the one from the right upper corner to the left lower corner that is stressed, while the other becomes secondary to allow for another set of lower diagonals, so that the attention is fixed on the hand of the kneeling male figure resting

on the shoulder of the woman. This point marks the invisible vertical axis of the picture which becomes the "golden section" of the horizontal dimension.

Two kneeling figures—peasants—in the foreground seem to be in despair; two revolutionaries at the upper right, armed and with their Mexican hats, form an ascendant rhythm and are watchful. The figure of *Zapata*, the leader, emerges from the rest, stern and magnificent. All the characters of the drama are inside a room, where in the background an open door, suggesting the sky, serves to dramatize *Zapata's* silhouette.

The right hand and arm of the man kneeling are superb; the foreground of the picture is treated with the same heavy impasto, the clothes shaping human forms. With great delicacy Orozco expressed tragedy through this group in the foreground, while *Zapata* remains in the background—either as a symbol of redemption or as an accusing figure underlined by the pointing bayonet. *Zapata* remains the most important figure in the painting without lessening the grandeur of the others who in turn contribute to his monumentality.

The scene is that of a solemn drama without words or shouting; a restrained suffering within an enclosed area where an open door offers hope. Every element of form and content is related, calm, serene and noble, yet baroque in its intensity and tragic meaning. Monumental as it is with its dark foreboding color and inflexible attitudes, it still evokes compassion, particularly through the use of delicate rose, grey and white. It could be called "Monument to *Zapata*."

Because of its distinctive qualities and theme as well as its exceptional place in Orozco's work, this painting in the Art Institute is, in my opinion, the most important canvas he painted on the subject of the Mexican Revolution. Few works from his other periods compare with it. And to state this is to say that *Zapata* is one of the important paintings of the twentieth century.



Zapata, a small oil sketch by Orozco, probably made before the Art Institute painting. Alvar Carrillo Gil Collection



Zapata, a tempera painting by Orozco, probably executed after the Art Institute painting. Alvar Carrillo Gil Collection

1 Detail of *Scroll of Emperor and Musicians*, attributed to Chou Wên-chü, (Sung Dynasty?)



People of the Occident probably know less about painting than any other of the arts of the Far East. Ceramics have long been favorably known—indeed, the term *Chinaware* automatically connotes the Flowery Kingdom. We are familiar to lesser extent with bronzes, textiles, screens, lacquer and jade, but paintings of real quality are not often seen. The Chinese nevertheless, and the Japanese as well, consider painting the highest of the arts and include writing in the same category. Painting has occupied a position with the Orientals comparable to that which music does with us. It was something to be cherished, even adored; something beyond all price. It was viewed with the same rapt concentration with which we listen to music, and a just appreciation of the qualities of great painting was considered a cultural necessity.

Far Eastern painting, always with a certain decorative quality, makes an immediate appeal because it looks "quaint," but not until the quaintness has worn off is one capable of judging it on something like its merits. It is not strange that we are unfamiliar with Far Eastern painting, as there has been so little opportunity to see it at its best. Few museums possess fine examples. Good paintings are the last things a Chinese collector will sell, for too often he has found that the foreign collector (*not* the Japanese) will pay as much for an inferior painting as for a good one since he sees little difference between them. For that reason, fine paintings are very seldom shown, and then only to friends who can understand and appreciate. There have always been "picture factories" in China devoted to supplying the demands of the non-intelligentsia, native or foreign. The chances are, then, that not one Chinese picture in a

thousand which might be seen in foreign lands is of any real art value, and the same can be said of China itself.

Because we believe that some of the world's greatest painting has been done in the Far East, the Art Institute has long been anxious to acquire paintings that may compare in quality with its fine bronzes, ceramics and Japanese prints, and fortunately within the last few years some progress has been achieved. Beginning in mid-November, six recently acquired Chinese paintings will be put on view in Gallery M3 for the first time. The number is not large, but it is sufficient to repay all the time one can give on a visit or repeated visits.

How does Far Eastern painting differ from that of the Occident? In the first place, there never seems to have been emphasis on realism or paintings of the *trompe l'oeil* type. The familiar story of the old Greek painter Zeuxis, whose painted grapes deceived the very birds, has, to my knowledge, no Asiatic counterpart, but there is the legend of the famous dragon painter who dared not paint the eye of his dragon lest it soar into the clouds from the wall on which he had drawn it. Mark, however, that the dragon was a manifestation of the spirit, never possible to compare with its actual counterpart. While the art of all countries has dealt first with the actions of men and animals as historic recordings, nevertheless, when art began to stand on its own feet as a creative accomplishment, it was not human beings with a landscape background that the Chinese painted, but the world, Nature itself, within which the actions of men might take place. It was nature in a cosmic, not a landscape gardening, sense which appealed to the Chinese. There was always a feeling of mystery and awe and an intense



2 Section of Sung Landscape Scroll, artist unknown

desire to be identified with the surrounding landscape. There is good reason for this attitude, for it stems from the beliefs of the Ch'an sect of Buddhism (Japanese "Zen"). They thought that, as manifestations of the essence of universal life, all natural phenomena, stone, flower, tree or human being were of equal value. During the Sung Dynasty (960-1279), when landscape painting, China's greatest artistic achievement, was coming to rapid maturity, the Ch'an sect was at the zenith of its popularity.

Space is a positive factor in Oriental painting, never mere vacancy as too often happens with us. Perspective was often arbitrary, but the most intricate architectural forms were lucidly drawn in a sort of parallel projection rather than with converging lines. In atmospheric perspective with veiled distances and diminishing contrasts they were supreme, and they never forgot that the logical development of a picture was always in the direction of esthetic fulfillment rather than in statistical completion. Modeling, in our sense of the

word, did not interest them, but textures were very important. One would know of course that a tree trunk was round—that could be taken for granted—but its roughness or smoothness was a matter of importance. The Chinese in all their activities, are much more sensitive to textures than we are. Line was the great essential, from the tenuous creation of a brush of one hair to a sweeping black stroke that might have been hewn with an axe. The brushstroke was the thing and it not only delineated the form but was an integral part of the form itself. The first step in putting a composition on paper or silk was the discriminating choice of the brushwork to be employed. Slashing, meaningless brushwork was known as the empty brush (*k'ung pi*). In the continuous compositions of the great scroll paintings the contours rose and fell, and the contrasts were patterned in such a way as to emphasize continuity and produce an endless variety of effect as the spectator unrolled the scroll back and forth and decided for himself what should be the center of the

composition of the moment. A scroll, like a great symphony, should possess constant interest in all its parts, but, as with music, this was a difficult goal to achieve.

Working entirely in water color or ink, there was never any question of indirect techniques such as would be inherent in impasto, glazing or the like. At its best, Chinese painting is the direct recording of sensitive and simplified thought.

One of the most interesting of our acquisitions is an important Sung landscape scroll (Figs. 2 and 3) painted on silk which has turned a dull brown from age. It is an ink painting with no ascriptions; we do not even have a theory as to the artist's identity, for he is a distinct individual, working within the secure framework of Sung tradition and yet with a style which is not that of any painter known to us. Frank Jewett Mather once remarked that "Ignoto" (the unknown) was among the greatest of Italian masters. How much more true this is with Chinese paintings, for the early ones were seldom signed and there have been few scruples about attaching famous names in later times.

Our landscape scroll which certainly should be given a name is the typical landscape, the "mountain-water" picture, containing both in good measure. Our artist loves waterfalls and many occur in the twenty feet of continuous painting, but each seems to have its own character differing from that of the others. With equal mastery the artist depicts jutting crags with river valleys, rocky shores, secluded retreats, fantastic pavilions, a deer park, bamboo groves and monumental trees. Wherever people appear they just happen to be there, and exactly in the right place, but they are never focal points of the composition. The painting begins and ends abruptly, which was not in the Sung tradition, so it may be that originally it was much longer. The method of painting, the industrious brush (*kung pi*), entails much detail of a precision and freedom that only engravers have accomplished at present in the Western World.

Quite different in every way is the fascinating scroll in color on silk of the Emperor in his garden, absorbed in listening to the music of a female orchestra (illustrated on the cover and Fig. 1). It is the sort of subject which Chinese tradition assigns to Chou Wên-chü, a painter of the T'ang Dynasty (618-906), and tiny characters at the end denote his name, but we cannot be so sanguine as to believe them, even though an inscription at the beginning of the scroll says, "The painting of a concert by Chou Wên-chü of the T'ang Dynasty, none better, a truly divine thing." (*Shen*, divine, is the highest of the three categories into which Chinese paintings have been divided since 1000 A.D. See Ferguson, *Chinese Painting*, University of Chicago Press, 1927, p. 31.)

Although the painting is in scroll form, its total length (6½") is such that it can easily be seen entire. On our right a considerable number of sweet little ladies, like T'ang figurines come to life, are playing on various instruments, two of each, except for the huge drum which requires no duplication. The instruments are not paired, however, but ingeniously arranged so as to make an informal but perfectly harmonious grouping. Toward the center, in an open space, lies an oval mat with phoenix design. Can it be awaiting a dancer? On the right the Emperor, most simply dressed of all, sits lost in thought with bowed head. In spite of the screens set behind his dais to shield him from the wind, the end of his beard waves gently in the breeze. Beside him to our left stands an ostentatiously simple girl, erect in smug humility, while nearer in the foreground is seated a heavier woman who perhaps may be the displaced favorite. Behind the ends of the screen are small groups of people whose roles would be wonderful material for speculation. There is an expectant hush over the whole picture which spells the enchantment of music. Age has turned the silk a golden brown. Long strips of blue carpet lie on the terrace, and the garments show delicate tones ranging





3 *Detail of Sung Landscape Scroll, artist unknown*



4 *Scroll Return from Stone Lake by Shên Chou, 1427-1509*



5 Detail from *Winter Landscape Scroll* by Hsieh Shih-ch'ên, Ming Dynasty, about 1500

from dull yellows to faint greens and plum color. Strong reds silhouette the huge drum, the racks for the jade "xylophones," the furniture and, in more transparent tones, a few of the upper garments.

The general scheme of the picture is in what we are accustomed to call the T'ang tradition, but the musicians do not wear their hair in T'ang style. The technique is firm and assured and shows no sign of the copyist. There are traces of floral designs on the costumes and gold filigree work on the huge red drum, which, under fluorescent light, appear very elaborate. Perhaps eventually research will determine the date of our picture, but the delineations of faces and garments are consonant with the best work of the Sung Dynasty.

The Ming Dynasty (1368-1643) was the charmed period for the scholar-painters (*wên jen*), those cultivated gentlemen who wrote so beautifully that their brushes seemed competent to paint as well as write. Many indeed were admired as much for their calligraphy as their painting. This is something we must take on faith, for no Occidental can justly evaluate the fine points of Chinese calligraphy, though he may derive considerable pleasure from the dashing execution and beautiful shapes of the characters. Philosopher, poet and painter, often in one man, brooded on Nature and loved it intensely. Not for him was the hum or roar of the city and

its pressures of official functions. The well-educated Chinese with few exceptions longed for official position with a fat salary, little to do and the prospect of early retirement to a mountain retreat where he might spend the rest of his days with books, music, pictures and a few congenial friends from time to time in undisturbed contemplation of the changing seasons and the fascinating kaleidoscopic aspects of natural beauty. The "literary men" prided themselves on painting for the love of it and did not care to be confused with the professionals who painted for money.

The *Return from Stone Lake* (Fig. 4), a beautiful landscape scroll on paper in monochrome, was done by Shên Chou (1427-1509), a famous member of this school—an intrepid painter whose works have been imitated by succeeding generations of painters of all degrees of competence. Shên Chou has certain distinct mannerisms, tempting to the copyist, but their too abundant repetition is a sure indication that all is not right. Shên Chou wrote beautifully, too, and himself composed the poem which he has written on the scroll:

*"Distant trees with peaceful sands,
Setting sun on rushbeds murmuring
In the evening breeze; from my quiet study
Behold the mountains' blue, and boatman,
Topsy, not yet returned from the lake's head.
Ch'eng Hua, second month, tenth day (1466)*

Returning from Stone Lake (Shih Hu) I looked long from the boat window. I amused myself by painting after the style of Yün-lin (Ni Tsan, famous painter of the Yüan Dynasty) and made this small picture, and at the same time I added this poem. Shên Chou (with the seal Ch'i Nan)."

The verses are beautifully written and the peace of the landscape and the mood of the poem are in perfect harmony. Although Shên Chou "amused himself" by trying to paint in the style of Ni Tsan, a favorite pastime, his own style is unmistakable in a quiet mood. There is no color, but we do not miss it.

A winter landscape scroll (Figs. 5 and 6), which has come to us from a Japanese collection, is by another Ming painter of distinctly different individuality. Hsieh Shih-ch'ên (1487-1559?) was a bombastic character, a student of Wên Chêng-ming, whose beautiful "Autumn Mountains" scroll was recently on exhibition as a Masterpiece of the Month. His contemporaries said that he loved to create the impression that he was painting with great

force and dash, and our winter landscape is typical of this two-fisted attitude toward art. There are also faint touches of color on the scroll, which is painted on silk, and it is curious that they are so delicately done as to be hardly noticeable. In a very broad, almost crude technique we experience with the travelers and those looking on from their windows the shivery delights of a winter journey.

Of great beauty is a flower scroll done in ink on paper, made by the little-known Ch'ên Chia-yen, who was active around 1625 and was a painter of flowers and birds. Many have been the Chinese flower paintings, often grouped under headings of the four seasons, and the favorite orchids, chrysanthemums and plum blossoms were endlessly repeated without losing their interest. Our scroll is quite different in its marked informality. There is no seasonal grouping of plants, but the flowers are entangled in a sort of wilful fantasy. There is extraordinary delicacy of handling with brilliant passages of the greatest

6 Detail from Winter Landscape Scroll by Hsieh Shih-ch'ên, Ming Dynasty, about 1500





7 Detail of Scroll of One Hundred Birds by Chang Fêng-i, dated 1626

virtuosity; nevertheless the artist seems to have forgotten himself entirely in thinking only of the flowers.

Many of the late Ming painters of the seventeenth century had a truly baroque conception of painting; impetuosity and dramatic tension characterized their work, but these of course are not sufficient in themselves to create results of lasting value. Fortunately the great poetic traditions of Chinese painting persisted and in these fresh presentations often achieved high quality. Such a painting in ink on paper is the scroll "One Hundred Birds" (Fig. 7) by Chang Fêng-i. It is signed and dated "Winter Day, 1626." We know nothing of the painter's life or works, but these birds show that he was a keen and sympathetic observer and a master of dashing brushwork. The term "hundred" is loosely used in China, meaning ordinarily a considerable number. Actually there are 137 birds, all of the same puzzling species. They fly like swallows, but the Chicago Natural History Museum cannot identify them. Alan Priest of the Metropolitan Museum

is certain they represent the white-headed crows which flock about Chinese inns, but we know better than to demand scientific zoological data from a Chinese artist. "The letter kills, but the spirit giveth life," and these birds embody the true spirit of flight. They soar in at the beginning of the eighteen foot scroll and fly into the distance at the end. Indeed one can almost hear their raucous chatter as they gather in groups on the boldly painted branches. An effect of continuous motion from beginning to end is the outstanding feature of this scroll. In addition, it has a very rich tonality.

Oriental painting was done for leisurely viewing: for the cultivated person who, in Far Eastern countries, always had leisure for contemplation. Its study will bring pleasure and relaxation. Fortunately the Ryerson Library has fine collections of reproductions of the most famous of such paintings, and frequent communion with them will demonstrate the quality of our own treasures.

CHARLES FABENS KELLEY

GOODMAN THEATRE

Members' Series

The third production of the current season will be *The Master Builder* by Henrik Ibsen. The superior quality of Ibsen as a dramatist is being recognized again in New York where two of his plays were produced last year. *The Master Builder* surely ranks as one of the best works of this master dramatist. The play will open on December 6 and will play nightly through December 22, with the exception of Mondays, and with one matinee on Thursday, December 20.

A gay comedy by Samuel Spewack, who was a co-author of *Boy Meets Girl* and had a hand in fashioning *Kiss Me Kate*, will be the fourth production of the season. The play is *Two Blind Mice* which will open on January 10 and will play nightly through January 27, with the exception of Mondays, and with one matinee on Thursday, January 24.

Children's Theatre

The second production in the Children's Theatre will be *Hansel and Gretel*. The dramatization of the classic is by Mrs. Charlotte B. Chorpenning and this assures the children of a production which will delight and entertain. The play opens on Thursday, December 27, with two performances—one in the morning at 10:30 and one in the afternoon at 2:30—and will be performed every Saturday and Sunday afternoon thereafter through January 27. There will be a special holiday performance on Friday, December 28, at 2:30.

NOTES

Christmas Cards and Christmas Gifts

The Reproduction Department announces a group of individually designed Christmas cards now on sale. Accurately executed in color, sepia and black and white, they are reproductions of famous works in the Art

Institute collections. A list of subjects with prices will be sent on request and orders by mail will be promptly filled. Excellent color reproductions in various sizes, both framed and unframed, are also available. In addition, the Reproduction Department announces four books by staff members, particularly timely for Christmas gifts:

The Christmas Story in the Art Institute by Helen Parker, containing many illustrations of favorite works of art from the Art Institute. Price \$1.

Degas by Daniel Catton Rich, a critical study of the great French artist's work. Fifty plates in color with individual comments on each and twenty-five in black and white. The Library of Great Painters. Price \$10.

Art Has Many Faces by Katharine Kuh. A new kind of art book with a condensed text using numerous types of comparative illustrations to explain art in terms of art. Designed by Gyorgy Kepes. Two hundred seventy-one illustrations, seven in color. Published by Harper & Brothers. Price \$6.50.

Paul Cézanne Sketch Book. Introduction by Carl O. Schniewind. A reproduction of the original sketch book by Paul Cézanne which was purchased for the Art Institute through the Arthur Heun Fund. The book includes landscapes, self portraits and portraits of the artist's family. Published in two volumes by Curt Valentin. Price \$12.

Paul Cézanne Seminar

The Art Institute of Chicago in cooperation with the Metropolitan Museum of Art is arranging an important retrospective exhibition of the work of Paul Cézanne. The exhibit will contain paintings, water colors and drawings lent from private collections in England, France, Switzerland, South America as well as from the United States. The dates for the Chicago showing are February 1 through March 16, 1952. In connection with the exhibition a Seminar on Cézanne will be held Tuesday, February 26. Speakers and details will be announced in the February *Quarterly*.

THE DEPARTMENT OF EDUCATION

Miss Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.

The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS

All lectures by Helen Parker. Free to the public in Fullerton Hall Thursdays at 6:30 P.M.

November 15	Rembrandt, His Life and Art
November 22	Thanksgiving Holiday
November 29	Velasquez, His Life and Art
December 6	Let's Visit Paris
December 13	The Christmas Story in Art
January 3	Arts of China in the Art Institute Collections and a film on Chinese Jade
January 10	Arts of China II
January 17	Arts of Japan
January 24	Japanese Prints
January 31	Let's Visit Cézanne's France

Collectors' Sale

A sale of paintings, sculpture, antiques, silver and furniture for the benefit of the Chicago Public School Art Society will be held in Blackstone Hall on Thursday and Friday, November 15 and 16, from 10 A.M. to 5 P.M. Peter Pollack will auction unsold items starting Friday at 1:30 P.M.

Glee Club Concerts

The season's first program by the Glee Club of the School of the Art Institute, a mixed chorus of ninety voices, will be a Christmas concert in Blackstone Hall on Wednesday, November 28 and Sunday, December 2, at 3:15 P.M. The accompanist is Earl Mitchell and Charles Fabens Kelley is the conductor.

Note for Members' Calendar

At the *Adult Sketch Class for Novices*, Mondays and Fridays, materials are available for 15 cents. *Members' Studio* is a class in painting conducted by Mr. Buehr. Tuition is \$7 for the series of fourteen lessons. The second series begins on January 14. The class may be joined for either Friday or Monday.

On Sundays the *Art through Travel* lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge. Families of Members and their out-of-town guests must pay the tax.

Exhibitions

Sixtieth Annual American Exhibition: Painting and Sculpture

This exhibition was invited by members of the Art Institute staff but prizes were awarded by a jury consisting of Peter Blume, Hans Hofmann and Aline B. Louchheim.

East Wing Galleries: Through December 16

Retrospective Exhibition of the Work of Paul Cézanne

A great retrospective exhibition of the work of Paul Cézanne will be shown first at the Art Institute of Chicago; later at the Metropolitan Museum of Art in New York. The exhibit will contain paintings, water colors and drawings lent from private collections in England, France, Switzerland, South America as well as from the United States.

East Wing Galleries: February 1-March 16, 1952

Recent Additions: Chinese Paintings

Six Chinese scroll paintings recently acquired by the Department of Oriental Art.

Gallery M3: Opening November 15

Woodcuts by Koryūsai (active about 1766-1788)

An exhibition of superb prints selected from the Clarence Buckingham Collection to show the breadth and originality of this Japanese artist.

Gallery H5: November 5-December 16

Photographs by Ansel Adams

An exhibition by the famous photographer of Yosemite and the Sierras.

Gallery 5B: November 15-January 1

Misch Kohn

An exhibition of graphic work by a contemporary Chicago artist.

Gallery 16: Through December 2

An Exhibition of Contemporary Folk Art of Japan

The craftsmanship of the Japanese has always been superlative. Objects of everyday use show their skill in functional design and technical excellence.

Gallery H9: Through December 9

Chinese Paintings from the Florence Ayscough and Harley Farnsworth MacNair Collection

Principally birds, animals and flowers by Hsü Ku and Jên Po-nien, nineteenth century artists.

Gallery H9: December 14-February 1

Landscape Prints

A variety of winter scenes by Japanese artists of the eighteenth, nineteenth and twentieth centuries.

Gallery H5: December 19-January 31

Goldsmith Work of the Renaissance

Jewelry and decorative objects in precious materials representing the production of various European countries from the late middle ages through the seventeenth century. Selected from the collection of Melvin Gutman of New York City.

Gallery G6: Through December 31

Photographs by Eliot Elisofon

An exhibition including original African sculpture from Elisofon's personal collection and his many-faceted photographs of these works. Also photographs of the diverse tribes who created the sculpture are included in this exhibition of LIFE Magazine's noted cameraman.

Gallery 5B: January 15-March 1

Bronze Bust of an Old Woman by Giovanni Montorsoli

An excellent example of realistic portraiture from sixteenth century Italy.

Masterpiece of the Month for November

Madonna and Child by Meliore Toscano

One of the rare paintings by this little-known thirteenth century Italian master.

Masterpiece of the Month for December

Two Bird and Flower Panels in K'o ssu

Chinese, early Ming Dynasty panels. Gift of Russell Tyson.

Masterpiece of the Month for January

MEMBERS' CALENDAR

Monday	Courses	November 12	November 19	November 26	December 3
11:00 A.M.	Survey of Art	60th Annual American Exhibition II <i>Helen Parker, Gallery G55</i>	60th Annual American Exhibition III <i>Helen Parker, Gallery G58</i>	20th Century American Paintings I <i>Helen Parker, Gallery 25</i>	20th Century American Paintings II <i>Helen Parker, Gallery 25</i>
11:55 A.M.	The Key to Our Treasures	American Annual <i>George Buehr, Gallery G55</i>	American Annual <i>Mr. Buehr, Gallery G58</i>	Ante Bellum <i>Mr. Buehr, Gallery 25</i>	After Bellows <i>Mr. Buehr, Gallery 25</i>
2:00 P.M.	Clinic of Good Taste	The Loveliest Rooms I Have Ever Seen <i>Dr. Watson</i>	Blue and White Transfer China <i>Mrs. Meyric R. Rogers</i>	Color in the Home <i>Jane Teninga</i>	Through the Picture Window <i>Frank Caristi</i>
2:00 P.M.	Members' Studio, II	Members' Studio (See note on page 76)	Members' Studio	Members' Studio	Members' Studio
5:45 P.M.	Adult Sketch Class <i>Mr. Osborne</i>	Adult Sketch Class (See note on page 76)	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
8:00 P.M.	Clinic of Good Taste or Art Through Travel	The Loveliest Rooms I Have Ever Seen <i>Dr. Watson</i>	Art in the Movies: Lascaux: Cradle of Man's Art The Incas Navajo Sandpainters The Loon's Necklace	Color in the Home <i>Jane Teninga</i>	Art in the Movies: Zaculeu Maya through the Ages
Friday		November 16	November 23	November 30	December 7
10:00 A.M.	Adult Sketch Class <i>Mr. Buehr</i>	Adult Sketch Class		Adult Sketch Class	Adult Sketch Class
12:15 P.M.	Current Exhibition Promenades	60th Annual American <i>Dr. Watson, Gallery G55</i>		Regions and Realities of America <i>Mr. Buehr, Gallery 25</i>	Recent Fantasy and Design <i>Mr. Buehr, Gallery 25</i>
2:00 P.M.	Art Through Travel or Art Appreciation	Ten Great Sculptors <i>Dr. Watson</i>		South American Wonderlands <i>Michael Fortino</i>	Photo Fantasies <i>Maryette Charlton</i>
2:00 P.M.	Members' Studio, I	Members' Studio		Members' Studio	Members' Studio
6:30 P.M.	Art Through Travel or Current Exhibition Promenades	60th Annual American <i>Dr. Watson, Gallery G55</i>		South American Wonderlands <i>Michael Fortino</i>	Recent Fantasy and Design <i>Mr. Buehr, Gallery 25</i>
8:00 P.M.	Art Through Travel	Mexico Rediscovered <i>Dr. Watson</i>		NO PROGRAM	Photo Fantasies <i>Maryette Charlton</i>
Saturday		November 17	November 24	December 1	December 8
1:10 P.M.	The Raymond Fund Classes for Children <i>Mr. Osborne</i>	One for All	Fantasy	From out of Nowhere	The Christmas Story
Sunday		November 18	November 25	December 2	December 9
3:00 P.M.	Art Through Travel	Mexico Rediscovered <i>Dr. Watson</i>	South American Wonderlands <i>Michael Fortino</i>	South American Wonderlands <i>Michael Fortino</i>	Photo Fantasies <i>Maryette Charlton</i>

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

3	December 10	December 17	January 7	January 14	January 21	January 28
ry	The Christmas Story in Art <i>Helen Parker, Club Room</i>	NO PROGRAM	Chinese Jade (with a film) <i>Helen Parker, Club Room</i>	Chinese Paintings <i>Helen Parker, Gallery H9</i>	Japanese Landscape Prints <i>Helen Parker, Gallery H5</i>	Cézanne Country <i>Helen Parker, Club Room</i>
I Gallery 25	Madonnas to Modigliani <i>Mr. Buehr, Promenade</i>	NO PROGRAM	The Glyptic Arts in China <i>Mr. Buehr, Gallery M1</i>	Notations in Notan <i>Mr. Buehr, Gallery H9</i>	Japanese Influence in America <i>Mr. Buehr, Gallery 26</i>	A New Room in the Oriental Department <i>Mr. Buehr, Gallery M3</i>
ws ery 25	Preparing the Home for Christmas <i>Dr. Watson</i>	A Christmas Setting <i>Dr. Watson and Staff</i>	Perfect Living Today <i>Dr. Watson</i>	Art Treasures in the Home <i>Dr. Watson</i>	Perfect Living Today <i>Dr. Watson</i>	Sculpture and How to Use It <i>Dr. Watson</i>
e indow	Members' Studio	Members' Studio	Members' Studio	Members' Studio	Members' Studio	Members' Studio
studio	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
h Class	Preparing the Home for Christmas <i>Dr. Watson</i>	Art in the Movies: L'Evangile de Pierre Durer: The Life of Christ Images Médiévales	Perfect Living Today <i>Dr. Watson</i>	Art Treasures in the Home <i>Dr. Watson</i>	Perfect Living Today <i>Dr. Watson</i>	Art in the Movies: Henri Matisse Grandma Moses
ovies: the Age						
7	December 14	January 4	January 11	January 18	January 25	
h Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	
asy ery 25	Our Christmas Paintings <i>Dr. Watson</i>	Our Early Italian Paintings <i>Dr. Watson, Gallery 45</i>	Our Great Italian Masters <i>Dr. Watson, Gallery 45</i>	The New Installation in the Oriental Department <i>Mr. Buehr, Gallery M3</i>	Current Print Exhibitions <i>Mr. Buehr, Gallery 16</i>	Art Institute Lecturers:
asies on	Christmas with the Masters <i>Dr. Watson</i>	Italy: Capri to the Dolomites <i>Dr. Watson</i>	The Renaissance in Italy <i>Dr. Watson</i>	Spain Past and Present <i>Dr. Watson</i>	The Renaissance in Spain <i>Dr. Watson</i>	Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members.
studio	Members' Studio	Members' Studio	Members' Studio	Members' Studio	Members' Studio	
asy ery 25	Christmas with the Masters <i>Dr. Watson</i>	Italy: Capri to the Dolomites <i>Dr. Watson</i>	Our Great Italian Masters <i>Dr. Watson, Gallery 45</i>	The New Installation in the Oriental Department <i>Mr. Buehr, Gallery M3</i>	Current Print Exhibitions <i>Mr. Buehr, Gallery 16</i>	Guest Lecturers:
asies on	NO PROGRAM	NO PROGRAM	Italy: Capri to the Dolomites <i>Dr. Watson</i>	NO PROGRAM	Spain Past and Present <i>Dr. Watson</i>	Frank Carioti, Interior Decorator, <i>Chicago Daily News</i>
8	December 15	January 5	January 12	January 19	January 26	
nas	Christmas Cards and Decorations	Special Sketch Class 10 A.M.	Special Sketch Class 10 A.M.	Special Sketch Class 10 A.M.	Special Sketch Class 10 A.M.	Maryette Charlton, Public School Art Society Lecturer
9	December 16	January 6	January 13	January 20	January 27	
asies on	Christmas with the Masters <i>Dr. Watson</i>	Italy: Capri to the Dolomites <i>Dr. Watson</i>	Italy: Capri to the Dolomites <i>Dr. Watson</i>	Spain Past and Present <i>Dr. Watson</i>	Spain Past and Present <i>Dr. Watson</i>	Michael Fortino, Traveler
						Mrs. Meyrie R. Rogers, Lecturer in Decorative Arts
						Jane Teninga, Interior Decorator, <i>Chicago Herald-American</i>

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